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ABSTRACT

The premise of this 14 week anthropology course is that endeavors by the mass media should be understood as cultural enterprises. Students will examine the means by which anthropologists, photographers, filmmakers, writers, new reporters or other observers translate their observations of another culture to members of their own culture. The Eskimo culture forms the focus of the course. Required texts include Hall, "The Silent Language," Ruesch, "The Top of the World," and Kosinski, "Being There." Weekly films include "Invisible Walk," "Winter Ice Sea Camp," and "Nanook of the North." Eskimo music is also studied. Students keep a journal in lieu of written examinations. Optional projects are divided into a written assignment and a visual presentation such as still photography, slides or a motion picture. No sound track or narration may accompany the visual presentation which is to illustrate one small aspect of the student's culture. Grade options are according to the student's degree of involvement. A bibliography is included. (KC)

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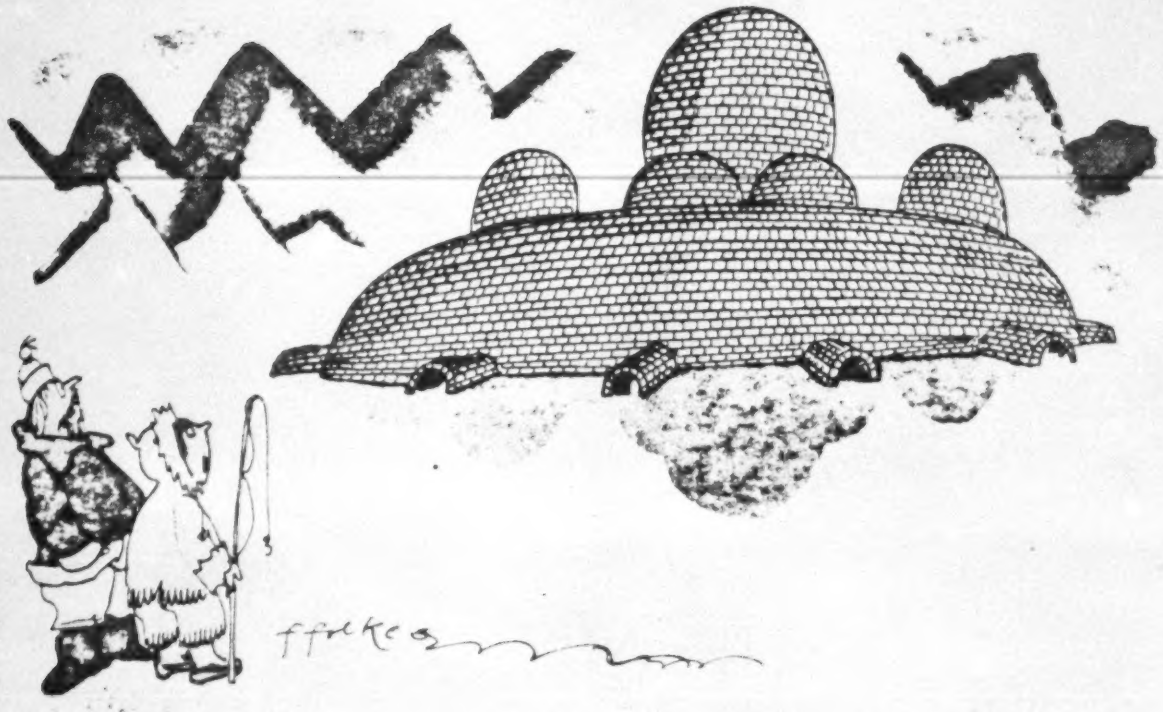
TEMPLE UNIVERSITY

DEPARTMENT OF ANTHROPOLOGY

Anthropology 53

HUMAN IMAGES: A COMMUNICATIONS APPROACH TO CULTURE



"That's Nanook's place. Made a fortune in the movies."

SP 010 158

Gladfelter Hall 231
Tuesday, Thursday 8:30 - 10:30

Dr. Richard Chalfen
Fall Semester, 1976

HUMAN IMAGES: A COMMUNICATIONS APPROACH

TO CULTURE

1. This course explores an approach to the study of culture which focuses on man's ability to communicate and share information on the human condition. As such, we shall integrate concepts, theories and methods that are shared by both anthropologists and communications scholars.

2. Anthropologists have standardly attempted to study other cultures in order to better understand the diversity of man's existence and the variability of human behavior. To carry on this activity, any investigator must make a series of inferences about what he sees and hears, and subsequently, he must attempt to communicate his interpretation of the situation to others - sometimes by word-of-mouth, in writing, and/or in some visual form. In other words, from the impression or image that he receives "in the field," he must recreate an impression or image in some recognizable mode of communication.

   Thus one primary focus of this course shall be to explore the means by which observers (anthropologists, writers, travelers, news reporters, cartoonists, photographers, filmmakers, artists, etc.) "image" aspects of another culture for presentation to members of their own culture - be it a scholarly community or the lay public. The "other culture" this semester shall be Eskimos.

3. The implications of these ideas, which are central to the work of an anthropologist, are immediately relevant to an understanding of the mass media. When we begin to consider mass media phenomenon as essentially a cultural enterprise, rather than one of artistic creation, the idea of man as a creator and manipulator of symbolic messages and images opens a comparable area of study.

   The epistemological foundations of these concepts shall not be considered in this course. I shall be glad to offer a brief bibliography of this philosophical context to students interested in these areas.

4. Students in this course usually come from several majors such as anthropology, communications, sociology, psychology and education. In order to help me understand the composition of this class, please jot down your name and major course of studies (or projected major) on the piece of paper that will be passed around at the first meeting. Since this course primarily deals with the area of visual anthropology, and since some use of a camera may be required, indicate next to your name and major if you own or have access to a still camera - "SC" - or a movie camera - "MC."

Anthropology 53 examines a number of subjects and interests that are treated more thoroughly in several courses offered by the Department of Anthropology. The following related courses are part of the Culture and Communication curriculum:

Anthropology 235 - Structural Analysis of Symbolic Systems (F)

Anthropology 236 - Urban Dialects (S)

Anthropology 240 - Introduction to Culture and Communication (F)

Anthropology 308 - Methods in the Ethnography of Communication (S)

Anthropology 329 - Vidistics: The Ethnography of Visual Communication (F)

Anthropology 330 - Methods in Culture and Communications Fieldwork (S)

Anthropology 331 - Communicational and Interactional Anthropology (S)

Anthropology 333 - Anthropological Photography (S); Anthropological Film (F)

Interested students should request a brochure that outlines this curriculum and/or consult the Department directly for specific course times, places and instructors.

Students specifically interested in Visual Anthropology should request a paper titled "The Teaching of Visual Anthropology at Temple University" by Jay Ruby and Richard Chalfen (1973).

(S): given in Spring semester only.
(F): given in Fall semester only.

6. REQUIRED textbooks, reprints and articles for Anthropology 53:
(see bibliography at end of syllabus for complete references)

*Hall, Edward T.	The Silent Language (SL)
*Balikci, Asen	The Netsilik Eskimo (NE)
*Chance, Norman A.	The Eskimo of North Alaska (TENA)
*Ruesch, Hans	Top of the World (TW)
*Houston, James	The White Dawn (WD)
*Kosinski, Jerzy	Being There (BT)
*Sharp, Lauriston	"Steel Axes for Stone-Age Australians" (SASA)
*Miner, Horace	"Body Ritual Among the Nacirema" (BRAN)
**Briggs, Jean	"Kapluna Daughter"
**Calder-Marshall, Arthur	"Shooting Nanook"
**Carpenter, Edmund	"An Eskimo Artist"
**Carpenter, Edmund	"Image Making in Arctic Art"

HANDOUT Readings:

Time Magazine	"Is There Intelligent Life on Commercials?"
Anon	"Film Reviews of The Savage Innocents"
Kramer, Hilton	"How 'Primitive' is the Art of the Navajos?"
Canaday, John	"Esthetics Versus Anthropology in the Art of Africa"

RECOMMENDED readings:

*Ruesch, Hans	Back to the Top of the World (BTW)
Knox, Alexander	Night of the White Bear (NWB)
**Calder-Marshall, Arthur	The Innocent Eye (TIE)
**Griffith, Richard	The World of Robert Flaherty
**Houston, James	Eskimo Prints
**de Poncins, Gontran	Kabloona
**Swinton, James	Eskimo Sculpture
**Carpenter, Edmund	Eskimo Realities
**Balikci, Asen	"Reconstructing Cultures on Film"
**Radin, Paul	"The Literature of Primitive Peoples"
**Sherwood, Robert	"Robert Flaherty's Nanook of the North"
**Canudo, Ricciotto	"Another View of Nanook"
**Gross, Larry	"The Reality of Television Fiction"
**North, Sol	"Toward an Anthropological Politics of Symbolic Forms"
**Ruby, Jay	"The Anthropological Consequences of a Wiret Planet"
**McNally, Judith	"The White Dawn..."

*Available for purchase at the SAC bookstore
**Available at the Paley Library Reserve Desk

7. Schedule of Classes: Required and Recommended Readings and Films.

WEEK 1. Sept. 9, 14, 16 — Introduction to the course; concept of imaging the human condition; consideration of culture as communication and the study of culture at a distance.

Readings: SL: Intro. & pp. 1-33; "SASA;" "BRAN;" and Time handout.

WEEK 2. Sept. 21, 23 — The anthropology of human communication; communication as codified behavior - proxemics as one example; media socialization.

Readings: SL: pp. 34-104 & 162-185; BT; Papers by Gross and Messaris, and Horton and Wohl (recommended)
Film: Invisible Walls (1969)
Slides: "Zones of Informal Space."

WEEK 3. Sept. 28, 30 — Introduction to visual anthropology: ethnographic film and the Netsilik Eskimo.

Readings: NE: pp. 3-37
Paper by Balikci on "Reconstructing Cultures on Film" and Worth's "Semiotic of Ethnographic Film" (recommended)
Film: Fishing at the Stone Weir (1966) parts 1 & 2

WEEK 4. Oct. 5, 7 — Eskimo ethnography - Arctic Prehistory.

Readings: NE: pp. 37-47
Film: Caribou Hunting at the Crossing Place (1966), parts 1 & 2

WEEK 5. Oct. 12, 14 — Eskimo ethnography cont. - Social structure.

Readings: NE: pp. 47-56 & 93-144
Film: Autumn River Camp (1966) parts 1 & 2

WEEK 6. Oct. 19, 21 — Eskimo ethnography cont. - Culture and Personality; problems with doing fieldwork.

Readings: NE: pp. 56-80 & 173-193; Briggs' "Kapluna Daughter;"
Handout: "Sex and the Eskimos"
Film: Winter Ice Sea Camp (1966) parts 1, 3 & 4

WEEK 7. Oct. 26, 28

"An Immortal Silent Film Epic." Early ethnographic film: strategies and problems.

Readings: TIE: pp. 76-91
World of Robert Flaherty: pp. 3-43 (recommended)
Papers by Sherwood and Canudo (recommended)
Film: Nanook of the North (1922)

WEEK 8. Nov. 2, 4

Anthropological fiction: novels and ethnographies as contrasting reports.

Readings: WD; NWB (optional); McNally's "The White Dawn..." (recommended);
NE: pp. 163-172
Film: The Wedding of Palo (1937)

WEEK 9. Nov. 9, 11

Hollywood as image-maker and the notion of popular, comfortable stereotypes.

Readings: TW; NE: pp. 147-162
Handout:"Reviews of The Savage Innocents"
Film: The Savage Innocents (1959)

WEEK 10. Nov. 16, 18

The expressive and artistic modes of presentation: sculpture and printmaking.

Readings: Carpenter's "Eskimo Artist" or "Image Making in Arctic Art."
Graburn's 'The Eskimo and 'Airport' Art."
Handouts by Kramer and Canaday.
Eskimo Prints (recommended)
Eskimo Sculpture (recommended)
Film: Kenojuak (1964)
Lab Session: Basics of still and motion,picture production.

WEEK 11. Nov. 23,25

The expressive modes, cont. - poetry, music and dance.

Readings: Radin's "Literature of Primitive Peoples;"
Tomczak's "Eskimo, Aleut and Indian Dances of Alaska."
Music: " The Eskimos of Hudson Bay and Alaska" Ethnic Folkways Library, recorded by Laura Bolton (in Paley Library under FOLK RE 4444).
Film: The Netsilik Eskimo: Yesterday, Today (1970)

WEEK 12. Nov. 30, Dec.2 — The use of film in the study of culture change.

Readings: TENA (emphasis on Introduction, Chaps. 1 and 4-7)
BTW (recommended)
Articles in National Geographic

Film: People of Tununak (1974)
Animation from Cape Dorset (1975)

WEEKS 13 and 14
Dec. 7-16 — These sessions are devoted to catching up and to the presentation of student projects.

Readings: Worth's "Toward an Anthropological Politics of Symbolic Forms" and Ruby's "Anthropological Consequences of a Wired Planet"
(both papers are strongly recommended)

Film: Mixed media class projects.

Students should be prepared for possible changes in this outline due to frequent irregularities in film distribution schedules.

8. JOURNAL WRITING.

There will be no written examinations in this course. Instead, each student is expected to keep a Journal.

The philosophy and rationale behind keeping a Journal is modelled, in part, after C. Wright Mills' discussion "On Intellectual Craftsmanship" found in The Sociological Imagination (1959), pp. 195-226. This reference is strongly recommended and has been placed on "reserve reading" in Paley Library.

This Journal should be your attempt to integrate all the various forms of information presented in this course. If the Journal is written properly, it will combine your class notes, reading notes, personal observations (hopefully related to the course materials) and notes that you would have normally prepared as a study guide for an examination. The Journal should contain brief summaries of the assigned readings, the films and lecture material. Journal entries should not be raw class notes or reading notes but rather summaries of your notes and thoughts that demonstrate your knowledge of the material. Title all entries. You are encouraged not to use the title of something you read or saw (such as NE: 21-34 or Houston's WD); rather, use a title that integrates a few of your observations, or emphasizes what you thought was important in some reading or viewing (such as "The Suicide Motif in NE, WD and TOV").

You should also attempt to raise interesting questions in your writing and make some attempt to answer such questions. Periodically I will ask questions in class that should be discussed as a Journal entry.

In addition, at regular intervals (once a week is recommended), students should write a brief critical essay that brings together the various summaries and places them into some sort of meaningful context, i.e. compares them to the previous weeks' work or to the entire course in general. This section of the Journal is most important, because it will demonstrate your comprehension of the course materials and your ability to thoughtfully reflect on their relevance.

I also encourage you to include in your Journal any newspaper and/or magazine clippings, cartoons, photographs, etc. that you feel are particularly relevant to other course material.

I recommend that you purchase a 9" by 7" loose leaf three ring binder and several fillers. All entry pages should be numbered and dated. Whenever possible, I encourage you to type your Journal entries.

All Journals will be collected, read and evaluated by me on the following dates:

THURSDAY, OCTOBER 26

THURSDAY, DECEMBER 14

9. TERM PROJECTS

Students have the option of undertaking a project in addition to keeping a journal (see 10. GRADE options). The project will be to document some aspects of your own culture and physical environment. By attempting to study aspects of your own culture you shall gain an understanding of some conceptual and methodological problems in cultural anthropology.

The project has two parts, involving three different media - writing, still photography and motion pictures. Three or four students (depending on the number of students electing to do the project) will work together. The project will therefore be a group effort with one grade given for each group. Students must complete both sections of the project for any credit.

PART I Due: TUESDAY, OCTOBER 19, 1976.

a. Compile a list (as a group) of the ten most important things in your life. Concentrate your attention on material culture. Explain in a sentence or two why each thing is significant.

b. Compile a list (as a group) of the ten most important activities in your life. Explain in a sentence or two why each is significant.

PART II. Due: TUESDAY, DECEMBER 7, 1976

Prepare a coordinated slide essay-motion picture that visually illustrates one small, but important, aspect of your culture. You should try to illustate a relationship between some important item (or items) from your list of things and your list of activities that you prepared for Part I. It is strongly recommended that you concentrate on only one thing or one activity and try to be as complete as possible

These slide-film presentations will be shown in class for class evaluation and discussion. You are to assume that your audience consists of people who know nothing about your culture. You must keep this in mind. You are visually "telling" members of another culture about something that you feel best encapsulates your own culture. Thus, you are playing the role of an ethnographic imagemaker, while the rest of the class is also assuming the role of the ethnographer, attempting to discover some important part of your culture through your photographic-filmic essay.

Projects will be evaluated in class on concept, continuity and how well certain ideas have been communicated visually. No recognizeable words should appear in these images; neither a sound track nor narration are permitted. Projects will not be graded on photographic expertise. This is not a course in filmmaking per se. Several Thurs. laboratory sessions will be

devoted to learning basic camera skills. Instamatic cameras have been uses successfully for this project in the past. Thus technological matters will be evaluated after consideration of what has been attempted conceptually.

It is also recommended that students prepare a treatment detailing this media presentation for prior evaluation and suggestions by the instructor. These treatments should be handed in by no later than NOV. 16. The preperation of a carefully constructed shot list for both stills and film, before doing any camera work, will save both time and money.

For the making of both stills and motion pictures, students must supply the film and pay for the processing. The Anthropology Department can provide the loan of Super-8 mm cameras and editing facilities for these projects. For making color slides, use a film that ends in " -chrome" such as Kodachrome, Ektachrome, Dynachrome, Agfachrome, etc. Processing, when done by a camera store will take 3 or 4 days (make sure you check on this ahead of time); try not to use drugstores or mailers for your processing. Fotomat is also risky.

It is strongly recommended that students who elect to do the project re-read Horace Miner's "Body Ritual Among the Nacirema" before attempting Part II.

RTF students are asked not to submit films that have been made and shown previously for other courses.

10. GRADES

Students have the following options regarding their degree of involvement and participation in this course and potential grades.

(1) The completion of a mediocre Journal, sparse class attendance and minimal contribution to class discussion will guarantee a grade of "C" or less.

(2) The completion of a satisfactory Journal and active class participation will earn eligibility for a grade of "B" but no better.

(3) The completion of a good Journal and electing to do a project will make you eligible for an "A" grade. The production of a project of superior quality will then guarantee an "A" grade.

N.B. Students should strictly observe the above listed due dates for the Journals and projects. Part of the grade for projects is based on the successful presentation of projects in class. Students who turn in their Journals and/or projects late will receive a grade reduction.

12. REQUIRED, RECOMMENDED AND COLLATERAL READINGS

Balikci, Asen
1970 The Netsilik Eskimo. New York: Natural History Press.

1973 "Reconstructing Cultures on Film" paper presented during the IXth International Congress of Anthropological and Ethnological Sciences, Chicago.

Balikci, Asen & Quentin Brown
1966 "Ethnographic Filming and The Netsilik Eskimos" Educational Services Incorporated Quarterly Report.

Bandi, Hans-Georg
1969 Eskimo Prehistory, Seattle: Univ. of Washington Press.

Barnouw, Erik
1972 The Image Empire. Oxford: Osford University Press.

Boorstin, Daniel J.
1961 The Image - A guide to Pseudo-Events in America. Harper Colophon Books. Introduction, Chapters 1 & 3.

Briggs, Jean L.
1970 "Kapluna Daughter" in Women in the Field, ed. Peggy Golde, pp. 19-44. Chicago: Aldine Pub. Co.

1970 Never in Anger: Portrait of an Eskimo Family. Cambridge, Mass.: Harvard Univ. Press.

Calder-Marshall, Arthur
1963 The Innocent Eye: the Life of Robert J. Flaherty. Baltimore: Penguin Books.

Canudo, Ricciotto
1972 "Another View of Nanook" in The Documentary Tradition, ed. Lewis Jacobs pp. 20-22. New York: Hopkinson and Blake.

Carpenter, Edmund
1960 "Ohnainewk, Eskimo Hunter" in In the Company of Man, ed. Joseph B. Casagrande, pp. 417-436. New York: Harper Brothers.

1966 "Image Making in Arctic Art: in Sign Image Symbol ed. Gyorgy Kepes pp. 206-225. New York: George Braziller.

1968 The Story of Comock the Eskimo. Greenwich, Conn.: Fawcett.

1971 "The Eskimo Artist" in Anthropology & Art ed. Charlotte M. Otten, pp. 163-171. New York: Natural HIstory Press.

1973 Eskimo Realities. New York: Holt, Rinehart and Winston.

Chance, Norman
1966 The Eskimo of North Alaska. New York: Holt, Rinehart & Winston, Inc.

Foulks, Edward F.
1972 "The Arctic Hysterias of North Alaskan Eskimo" in Anthropological Studies, Maybary-Lewis (ed.) No. 10 Washington: American Anthropological Association.

Gregory, R.L.
1973 "Do We Have to Learn How to See?" in Eye and Brain (2nd ed.) pp. 188-219, New York: McGraw Hill.

Gross, Larry and Paul Messaris
1973 "The Reality of Television Fiction..." Paper presented at the International Communications Association, Montreal.

Hall, Edward
1959 The Silent Language. New York: Anchor.

Horton, Donald and R. Wohl
1956 "Mass Communication and Parasocial Interaction" in Psychiatry, 19: 215-29

Houston, James
1971 The White Dawn. New York, Signet Novel.

Knox, Alexander
1971 Night of the White Bear. London: Pan Books, Ltd.

Kosinski, Jerzy
1971 Being There. New York: Harcourt Brace Javanovich, Bantam Publications (1972).

McLuhan, Marshall
1964 Understanding Media: The Extensions of Man. McGraw Hill, Introduction, Chapters 20 & 29.

McNally, Judith
1974 "The White Dawn: Interviews with Phil Kaufman and Martin Ransohoff." Filmmakers Newsletter Vol 7 (11): 28-33.

Miner, Horace
1956 "Body Ritual Among the Nacirema" American Anthropologist 58 (3): 503-507. Bobbs-Merrill Reprint S.185.

National Geographic

Douglas, W. and C. Hare
1964 "Banks Island: Eskimo Life on the Polar Sea" NG Vol 125 (5), pp. 702-735.

Abercrombie, Thomas
1969 "Nomad in Alaska's Outback" NG Vol. 139 (2) pp. 540-567.

Mary Rousseliere, Guy
1971 "I Live with the Eskimos" NG Vol. 139 (2) pp. 188-217.

Kristof, Emory & Lael Morgan
1973 "The Last U.S. Whale Hunters" NG Vol. 143(3) pp. 346-355.

Peters, J.M.
1965 "The Necessity of Learning How to See a Film" in Audio Visual Communication Review. Vol. 3(1) Summer.

Radin, Paul
1955 "The Literature of Primitive Peoples" Bobbs-Merrill Reprints S-187, or Diogenes, No. 12, 1955, Winter, pp. 1-28.

Rainey, Froelich
1959 "The Vanishing Art of Arctic" in Anthropology and Art, Charlotte M. Otten (ed), pp. 341-353, Garden City, N.Y.: Natural History Press.

Rasmussen, Knud
1929 "An Eskimo Shaman Purifies a Sick Person" in Reader in Comparative Religion: An Anthropological Approach, (1958) Lessa and Vogt (eds.) Evanston, Ill.: Row, Peterson & Co.

1931 "The Seal Eskimos: Simplicity Through Poverty" in A Reader in General Anthropology (1948) ed. Carleton S. Coon, pp. 117-141. N.Y.: Henry Holt and Co.

Riesman, Paul
1966 "The Eskimo Discovery of Man's Place in the Universe" in Sign Image Symbol ed. Gyorgy Kepes, pp. 226-235. NY: George Braziller.

Ruesch, Hans
1951 Top of the World. N.Y.: Pocket Books.

1973 Back to the Top of the World. N.Y.: Charles Scribner's Sons.

Service, Elman R.
1958 "The Cooper Eskimo" in Profiles in Ethnology, pp. 63-87. N.Y.: Harper and Row.

Sharp, Lauriston
1952 "Steel Axes for Stone-Age Australians" Human Organization 11: 17-22. Bobbs-Merrill Reprints S-208.

Sherwood, Robert
1971 "Robert Flaherty's Nanook of the North in The Documentary Tradition ed. Lewis Jacobs pp. 15-20. N.Y. Hopkinson & Blake.

Worth, Sol
1972 "Toward an Anthropological Politics of Symbolic Forms" in Reinventing Anthropology ed. Dell Hymes pp. 335-366. N.Y.: Pantheon.

1972 "Toward the Development of a Semiotic of Ethnographic Film: in PIEF Newsletter, 3(3): 8-12.

Ruby, Jay
1973 "The Anthropological Consequences of a Wired Planet" paper presented at the 1973 Meetings of the Society for Applied Anthropology.

Recent additions:

Graburn, Nelson
1967 "The Eskimos and 'Airport Art'" in Trans-Action, October, pp. 28-33

Tomczak, Theresa
1972 "Eskimo, Aleut and Indian Dances of Alaska" Focus on Dance IV, ed. Jane Harris